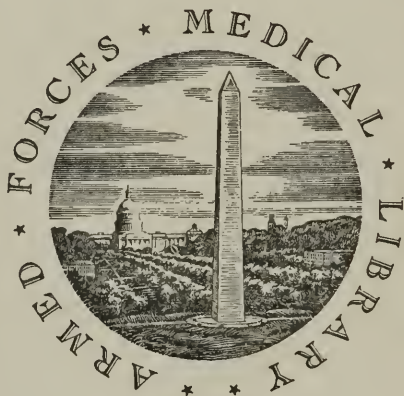


UNITED STATES OF AMERICA



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WASHINGTON, D.C.

Brown (R.)

AN ESSAY

ON THE

TRUTH OF PHYSIOGNOMY,

AND ITS

APPLICATION TO MEDICINE.

BY RICHARD BROWN, A. M.

OF ALEXANDRIA,

HONORARY MEMBER OF THE PHILADELPHIA MEDICAL
SOCIETY, AND MEMBER OF THE LYC[&]ŒUM.

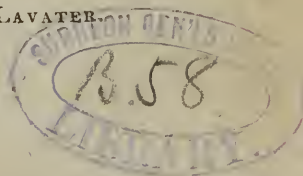
“ Does not the Physician pay more attention to the
Physiognomy of the sick, than to all the accounts, that are
brought him, concerning his patient? ”

LAVATER.

PHILADELPHIA :

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.....
1807.



For Mr Shattuck
with the compliments
of his humble servant &
fellow graduate
The Author

AN
Inaugural Dissertation,
FOR
THE DEGREE
OF
DOCTOR OF MEDICINE,
SUBMITTED
TO THE EXAMINATION OF THE
REV. J. ANDREWS, D. D. PROVOST,
(PRO TEMPORE.)
THE
TRUSTEES & MEDICAL PROFESSORS,
OF THE
UNIVERSITY OF PENNSYLVANIA,
ON THE TENTH DAY OF APRIL,
1807.

299085

TO THE
HON. BUSHROD WASHINGTON, Esq.

OF THE
SUPREME JUDICIARY

OF THE
UNITED STATES:

ALSO TO
WILLIAM CAMPBELL, Esq.
OF FREDERICK COUNTY, MARYLAND,

THIS ESSAY
IS RESPECTFULLY INSCRIBED, AS A SMALL TOKEN OF
GRATITUDE FOR THE MANY UNEQUIVOCAL PROOFS
OF FRIENDSHIP, AND ATTENTION,
WITH WHICH THEY HAVE HONOURED THEIR
HUMBLE SERVANT, AND
WELL WISHER,

RICHARD BROWN.

TO
DOCTOR PHILIP THOMAS,
OF FREDERICK TOWN,
PRESIDENT
OF THE
MEDICAL & CHIRURGICAL FACULTY
OF MARYLAND,

WHOM AN EXPERIENCE OF TWO SCORE YEARS IN THE
PRACTICE OF AN ARDUOUS PROFESSION CONDUCT-
ED WITH AN ACCURACY OF OBSERVATION, AND
PROFOUNDNESS OF JUDGMENT, SURPASSED
PERHAPS BY NONE, AND EQUALLED BY
FEW, HAS DESERVEDLY EXALTED
TO AN EMINENTLY CONSPICUOUS STATION,
AMONG THE ORNAMENTS OF SCIENCE
AND HUMANITY,

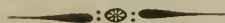
THIS IMPERFECT ESSAY

IS RESPECTFULLY DEDICATED

AS A SMALL, BUT GRATEFUL ACKNOWLEDGMENT ^{*of*} ~~THE~~ THE
MANY FRIENDLY ATTENTIONS AND EVIDENCES OF
PARENTAL REGARD HE HAS UNIFORMLY MANIFEST-
ED TOWARDS HIS AFFECTIONATE PUPIL,
AND HUMBLE SERVANT,

RICHARD BROWN.

AN ESSAY, &c.



PHYSIOGNOMY, if considered in strict conformity to the derivation of the term, might be briefly defined, *The knowledge of nature* ; for such is the literal meaning of the two Greek words, which constitute its original. But custom immemorial, if it has not actually varied its true signification, has at least reduced it to a narrower compass. It cannot, therefore, as at present limited in its definition, be said to embrace the whole, but only a part of the knowledge of nature ; and that knowledge must be acquired in a particular way ; namely, by an examination of the external forms and appearances of things. Physiognomy, then, taken in a general sense, according to the customary acceptation of the term, may be defined, a knowledge of the connection that exists between the external or visible appearances, and the internal or invisible qualities of the works of nature. It is, in other words, a knowledge of the contents of these works, derived, exclusively, from an examination of their surfaces.

Physiognomy, as applied to man, means a knowledge of his physical, moral, and intellectual qualities and endowments, derived from an observance of his countenance, person, and deportment; a knowledge of what passes within him, founded on an inspection of what appears without. Admitting his true character to be represented by certain lines or marks in his external appearance, this branch of science enables its votaries to decypher and comprehend them.

But Physiognomy is as applicable to man in a diseased, as in a healthy state. It includes a knowledge of the external marks of his sufferings, no less than those of the natural and healthy movements of his system. That branch which takes cognizance of the external signs of diseases may be denominated Medical Physiognomy, and will constitute the principal subject of the present dissertation. It may be defined a knowledge or discovery of the internal diseased affections of the system, derived from an examination of the external appearances, exhibited by the sick. These appearances are not to be considered as confined exclusively to the countenance; they extend also to the decubitus, the general appearance of the skin, the state of respiration with all the circumstances attending it, the state of the stomach as manifested by sick-

ness and vomiting, and indeed to every external phenomenon, which, by presenting itself to the eye of the practitioner, may convey to him information respecting the condition of the system within. Perhaps even the various excretions of the sick, might be included in the catalogue of physiognomonical signs.

Pathognomy is that branch of the science, which treats of the external signs of the passions and emotions. It is a knowledge of the state or rather movements of the mind, derived from an observance of the appearance of the body. As far as this branch is concerned, infants, and even dogs and other animals are practical physiognomists. For where is the child of nine months old, that cannot discriminate between a smile and a frown? And who has not seen the Spaniel crouch, with the most supplicating gestures and look, beneath the menacing attitude of his master?

OF THE
EXTENT AND TRUTH
OF
General Physiognomy.

THOUGH Physiognomy is generally treated of only in relation to beings possessed of life ; yet it is an error to restrict it within so narrow a compass. It greatly transcends the bounds of the animal and vegetable kingdoms, and may be said, without an hyperbole, to be commensurate with those of nature herself. This assertion is founded on facts accessible and even familiar to every capacity. Are we not in the daily practice of judging of the nature and impregnation of clouds from the various forms and aspects which they exhibit? Do we not say of a cloud of one description, this is a thunder-cloud ; of another, this cloud portends a gust of wind ; of a third, it threatens us with hail ; of a fourth, it is charged with snow ; and of a fifth, it will pour down on us a deluge of rain? And are we not for the most part, correct in our predictions? And if so, what is this, but the physiognomy of the heavens? What is it but a knowledge of what the heavens con-

tain and portend, derived from the external and visible signs which they exhibit?

The capacity of being what is called in common language, *WEATHERWISE*, is an attribute, to which the young and the old, the wise and the simple, the learned and the unlearned promiscuously aspire. Hence, even as we pass along the streets, we daily hear such observations as these, the appearances of the sky forebode a change of weather, we will have rain shortly, for there was a circle round the moon last night—the aspect of the sky threatens a continuance of the drought, with many other similar expressions.

Some of the first of human geniuses have left on record testimonies of their belief in the Physiognomy of the skies, as connected with, or as expressive of certain impending changes in the weather. Of these, I shall content myself with mentioning Virgil and Shakspeare.

It must be well known to every classical scholar, that the illustrious Mantuan has devoted a considerable part of his first Georgic to teaching the husbandmen of Italy, how to predict the approach of rain from an observance of the surrounding phenomena of nature. After enumerating a number of these phenomena, he says in general terms,

.....numquam imprudentibus imber

Obfuit.....

which is thus rendered in English by Dryden,

“ Wet weather seldom hurts the most unwise ;

“ SO PLAIN THE SIGNS, SUCH PROPHETS ARE THE SKIES.”

It need scarcely be mentioned to the lovers of the drama, that on the evening preceding the memorable battle of Bosworth field, Shakspeare makes the Earl of Richmond express himself in the following elegant and impressive terms, relative to the physiognomy of the skies :

“ The weary Sun hath made a golden set,

“ And by the bright tract of his fiery car

“ Gives token of a goodly day to-morrow.”

Were it necessary and did the limits of this Essay admit of it, many other quotations equally applicable to our purpose, might be introduced from the writings of the poet of Avon.

Descending from our brief excursion through the skies, let us dwell for a moment on the physiognomy of the earth. Where is the husbandman of observation, whose mind is not stored with an abundance of facts on this subject? Where is the character of this description who is not capable of judging, and that correctly too, of the nature and qualities of a soil from the appearance it exhibits and the vegetables it produces? This soil, says he, at first sight, is rich and deep,

that is light and shallow ; this is too dry and binding, that too moist and gelid ; this soil will produce corn, wheat or rye ; that is more favourable for oats, barley or flax ; here cotton will grow, there rice will thrive ; and thus, from their different external aspects, will he point out with ease and accuracy, the particular varieties of soil most suitable for the production of an equal variety of plants.

Again, the correct observer, who has been accustomed to exploring gold and silver mines, is oftentimes able to discover on the surface of the ground, indubitable signs of the existence of these precious metals underneath. Nor is there the least difficulty in ascertaining whether a tract of country be healthy or unhealthy, from a careful examination of its general aspect. Such are a few instances among the many which exist of the successful application of physiognomy to the discovery of the qualities or contents of the Earth. With equal case might be shown its applicability to rivers, lakes and seas, and even to the waters of the ocean itself. But such a range of enquiry would be too extensive to come within the limits of the present dissertation.

We will now enter the confines of the animal and vegetable kingdoms, and speak of physiognomy as applicable to subjects possessed of

life. Here it may be observed in general terms, that the physiognomy of plants constitutes a very interesting branch of the science of Botany. The votaries of this delightful science, can always judge of the healthiness and vigour, and ascertain something relative to the internal qualities of plants, from a careful examination of their external appearances. There are, perhaps, but few vegetables possessing active properties, which do not exhibit an exterior more than commonly impressive. Hence we hear it frequently remarked, even by unlettered characters, that such and such plants have a very striking appearance. These observations are particularly applied to the Palma Christi, the Thorn apple, the Poppy, the American poison vine, the Deadly nightshade, the Hemlock, and many other vegetables, that people the fields and forests of our country. All these plants have, what may be denominated, an aspect of strength, expressive in some measure of the properties they possess.

The physiognomy of certain esculent vegetables and of fruits, is a branch of knowledge familiar to every one. For what purpose does the market-man examine these articles before he purchases them, but to ascertain something

of their internal properties from their external appearance? And does he not make choice of, or reject them, according to the impression he receives from their exterior? Besides, do not the following expressions constitute a part of the language of our markets :—these are well-looking potatoes—these are most tempting peaches—these are choice looking apples—these appear like delicious strawberries—with many other similar phrases, all bearing testimony to the truth of vegetable Physiognomy? It is altogether probable that our domestic animals, as well as the wild animals that inhabit our forests, possess in this branch of knowledge, higher attainments than man himself. Indeed such attainments seem absolutely necessary to their existence, for they have, perhaps, little else to direct them in the choice of their food.

From this brief and hasty tour through the vegetable kingdom, we pass to the Physiognomy of animated nature. This is a field so extensive in its dimensions, so diversified in its prospects, and so abundant in its materials, that volumes might be written on it, and still its resources remain unexhausted. But the necessary limits of this dissertation will compel me to rest satisfied with a very partial view of it.

When we hastily glance our eyes over the fields, forests, marshes, and mountains, we behold them peopled with animals, differing from each other in appearance and in character. Some of these animals subsist on the flesh of their fellow-creatures, others on vegetables; some of them procure their food by stratagem and others by strength. They are all perfectly calculated by their forms, structures and dispositions for the particular modes of life they are severally destined to pursue. But this is not all. The general aspects of many of them convey to the minds even of common observers, a correct knowledge of the propensities, qualities, and dispositions, which they possess.

Who under the commanding figure and aspect of the eagle, would expect to find the gentleness and timidity of the dove? or the bold and generous daring of the lion under the shrinking appearance of the hind? Is not savage fierceness strongly portrayed in the countenance of the Tiger, treachery and voracious cruelty in the appearance of the Wolf, honesty, patience and moderation in that of the Cow, insidious cunning in the Fox, magnanimous courage in the Horse, and the most inoffensive innocence in the aspect of the Lamb? Is not the appearance of the Hog expressive of

sloth and stupidity, that of the Baboon or the Monkey of acuteness and drollery, and that of the Stag of great timidity united to an equal degree of swiftness and strength? We may observe in general that the aspect of carnivorous animals, whether birds or beasts, bespeaks a ferocity and an unrelentingness of disposition, while that of the herbivorous or graminivorous is characteristic of more mildness and docility of temper. And such in reality is the difference that exists between the characters and dispositions of these two tribes of animals.

It has been already remarked, that dogs and other animals possess a knowledge of pathognomy, or the external signs of the passions and emotions, as far as relates to man. They rejoice in his smiles and caresses, and by attitudes and actions, the most humble and expressive, deprecate his resentment, when he threatens or frowns. There are many facts on record, which place it beyond a doubt, that dogs in particular are also observant of the physiognomy of man. In support of this assertion, I will introduce the following brief narrative, the truth of which is not to be doubted. "During
 "a severe storm in the winter of 1789, a ship
 "belonging to Newcastle on Tyne, was lost
 "near Yarmouth, and a Newfoundland dog a-

“lone escaped to shore, bringing in his mouth
 “the captain’s pocket book. He landed amidst
 “a number of people, several of whom endea-
 “voured in vain to take it from him. The sa-
 “gacious animal as if sensible of the importance
 “of the charge, which in all probability had
 “been delivered to him by his perishing mas-
 “ter, at length leapt fawningly upon the breast
 “of a man (an entire stranger to him) *whose*
 “*appearance had attracted his notice among the*
 “*crowd*, and delivered the book to him.”*

There can be no doubt, but that faithful and
 sagacious animal discovered in the countenance
 and deportment of the man, with whom he de-
 posited this pledge of confidence, something
 which induced in him a belief, that he would
 not abuse his trust. Many facts analogous to
 this must fall under the notice of every one in
 his passage through life. It is well known, that
 dogs bred in genteel houses, shew in general, an
 unconquerable hostility towards beggars and ill
 dressed persons, while they court the attention
 and caresses of all those who have a polished
 exterior. This certainly shews a disposition
 in these animals, to judge of invisible qualities
 from visible appearances.

In relation to different individuals of their
 own species, as well as to those of other species

* History of Quadrupeds.

most animals are known to be perfect pathognomists. Hence among these creatures, all external signs of anger, joy and love are not only understood, but generally answered by corresponding signs. Thus when one dog sees another begin to erect his hair and expose his teeth, he either retreats, deprecates his resentment by signs of submission, or accepts the challenge to combat and puts himself in an attitude of defence. Similar remarks might be made respecting hostile challenges between horses, cattle, hogs, fowls, and perhaps all other known animals, whether wild or domestic. They all judge and that correctly too, of internal sentiments from external Phenomena.

In the natural history of the horse, we meet with a fact, which incontrovertibly establishes the Physiognomonical discernment of that noble animal with regard to other quadrupeds. When brought into the presence of a lion, even for the first time, he is immediately seized with horror and consternation. He perceives by intuition (or as some would express it by instinct) in the terrible exterior of the monster before him, not only a daring boldness and ferocity of disposition, but also a degree of strength sufficient to enable him to carry into effect his worst of purposes. Were the lion an animal of a pacific appearance, the

horse would disregard him : or were he of a diminutive size, he would despise him : but having both a threatening aspect and gigantic frame, he is struck with terror at his appearance and endeavours to find his safety in flight.

But it is in the person, the deportment and the countenance of Man, that the fullest and brightest constellation of Physiognomical characters exists. It is here that the irresistible eloquence of signs breaks forth, and at once over-whelms us with conviction. It is here that feeling, thought, sentiment and purpose may be truly said to live and breathe. To such an extent is this true, that certain individuals have occasionally appeared, possessing such an accuracy of observation and such a nicety and refinement of perception, as almost to convert the exteriors of men into so many windows leading to their minds.

For the truth of human physiognomy, we might appeal to the authority of the most enlightened characters in every country and in every age. From the writings even of Moses and of Solomon, we could quote opinions directly to our purpose. But I will pass over these and come down to the sages, philosophers and poets of ancient Greece and Rome, whose productions are still the admiration of the world.

What are the fabled Gods of these nations but so many acts of homage paid to the truth of human Physiognomy? Does not the description we have received of the Jupiter of the Greeks consist of a mere assemblage of those external marks and characters, which when combined in the person of Man, are considered as expressive of majesty and the prerogative of command? When we recollect the elevated, open and expanded forehead bestowed on that Deity, his awful frown when incensed, his bushy locks, his flowing beard, his lofty stature, his muscular form and the grandeur and solemnity of his air in giving

“the nod

“ The stamp of fate and sanction of the God,”

when, I say, we recollect these attributes of countenance, person and manner, we are compelled to answer the preceding question in the affirmative. We are obliged to acknowledge that the framers of the Greek mythology did homage to the truth of human Physiognomy in their description of the father and king of the Gods.

Mars is known to have been the Grecian God of battles; and we find in him accordingly an exterior in all respects suited to his cruel,

sanguinary and destructive office. His portrait is drawn with an erect port and martial air, a fiery eye, a fierce, cruel, daring and relentless countenance, an active form, a powerful arm, and indeed with every external appearance and attribute, that were considered as descriptive of the mighty man of blood.

The Grecian Apollo was the god of light, medicine, eloquence, music, poetry, and prophecy; he was also the patron of the fine arts. We accordingly find in his portrait, as drawn by the mythologists of the time, an assemblage of such external marks and characters, as were supposed to be expressive of great mental ardour, exalted genius, glowing fancy, bold imagination, and refined taste. The finest figure and the best features of Greece, seem to have been selected and combined, in the most exquisite manner, to form the image of this youthful god.

Juno, the sister and wife of Jupiter, and consequently, the queen of the gods, was portrayed as a perfect model of elevated female majesty and pride. Minerva, the goddess of wisdom and science, as well as of war, was represented as possessing a countenance, serious, thoughtful, firm, penetrating and profound ;

while Venus, on the other hand, the goddess of beauty, and queen of soft desires, was painted with a more effeminate and languishing, but still a more lovely look, and a countenance of less thought, but greater sensibility, marked with a captivating smile, half inclined to degenerate into a pleasing melancholy.

Thus might we travel through the whole of the fabled gods and goddesses of Greece, and shew that the representations we have of them are made up entirely of such external marks and attributes of the human countenance, person and deportment, as the mythologists of the time conceived to be expressive of their respective characters. But, I conceive that enough has been already said to evince, that the portraits of these Deities are so many direct proofs of the belief of the ancient Greeks in the truth of human physiognomy. I will, therefore, take leave of the celestials, and descend to the contemplation of some of the inhabitants of earth.

Here our attention is first arrested by the portraits of the heroes and other distinguished personages, so inimitably drawn in the *Iliad* of Homer. The whole of these wonderful efforts of genius show, in the most incontestible man-

ner, not only that the great father of verse was a firm believer in physiognomy, but that he was himself an adept in the science. In reading his immortal poem throughout, we find it filled with the likenesses of heroic princes, and renowned warriors. But these likenesses are all different from each other, and are possessed of certain lines and features, intended to be expressive, and which actually are expressive of the mental qualities of the heroes and warriors, whom they severally represent.

Some of the most conspicuous personages of the *Iliad*, are Agamemnon, Hector, Achilles, Ulysses, and Paris.

Agamemnon is known to have been the commander in chief of the Grecian forces. He had been appointed to this high office, not only on account of his consummate knowledge of war, but from the manly dignity and majesty of his character, and his consequent aptitude for the business of command. These exalted qualities are, accordingly, recognized in him by Priam, king of Troy, as he views him, even at a distance, from the walls of the city. Thus, said the ancient monarch to Helen, the beautiful cause of his final loss of empire and of life, as they were taking a view of the Grecian forces :

" what Greek is he,
 " (Far as from hence these aged orbs can see)
 " Around whose brow such martial graces shine,
 " So tall, so awful, and almost divine ?
 " Though some of larger stature tread the green,
 " None match his grandeur, and exalted mein ;
 " He seems a monarch : " *

Helen replies to Priam, that the chief, to whom he pointed, was Agamemnon, whom she emphatically denominated, the "king of kings."

As a hero, Hector was consummately brave, generous, magnanimous and somewhat cool. His character was free from that fierce cruelty, and savage barbarity, which tarnished the fame of most of the other leaders in both armies. As a man he was mild, tender, pious and benevolent. He has, accordingly, received from the pencil of Homer, a person, deportment and general aspect, in which these high and enviable qualities, are distinctly visible.

Achilles possessed a character, in many respects, the very reverse of that of Hector. He was, indeed, equally brave with his great antagonist ; but his soul was fierce, cruel, sanguinary and inexorable :

* The difficulty of procuring and setting the Greek type, it is hoped, will be accepted as a sufficient apology for using the translation instead of the original, in these quotations.

Impiger, iracundus, inexorabilis, acer
Jura neget sibi nata, nihil non arroget armis.*

He had nothing to entitle him to the name of a hero, except his courage, the grandeur of his person, and his matchless strength. He is, accordingly, represented as a chief, whose countenance, though in some respects beautiful, exhibited striking and indelible marks of an irascible, fiery and vindictive temper. On viewing his portrait, as drawn by Homer, even a common observer would exclaim, there stands the "wrathful Achilles."

Ulysses surpassed all his confederates in prudence, wisdom, and depth of design. And such, precisely, is the silent language, which his picture utters, as sketched by the hand of the author of the Iliad. That illustrious chief, declared by Homer, to have been, "in wisdom equal to a god," is always represented as

".....deeply thoughtful, pausing ere he spoke."

Though he was not inferior in courage, even to Achilles himself, yet wisdom, not courage, was his predominant quality. We, accordingly, read intuitively in his portrait, as it appears in the Iliad, this is the "sage Ulysses."

* Hor. Ars Poet.

Paris was the most beautiful of all the Trojans. His face was a perfect model of comeliness, his form was elegant and graceful, and his deportment manly, bold and warlike. Notwithstanding these promising appearances, he played the coward, and fled from Menelaus, as he was advancing to engage him in single combat. On this occasion, his brother Hector severely upbraids him in the following terms :

“ Gods ! how the scornful Greeks exult to see
 “ Their fears of danger, undeceived in thee ;
 “ Thy figure promis’d with a martial air,
 “ But ill thy soul befits a form so fair.”

These two latter lines, when fairly interpreted, convey a most poignant reproach on Paris, because, contrary to general custom, and general belief, the qualities of his mind did not correspond to the nobleness, and gallantry of his exterior. They declare him to have been, in aspect, a well executed counterfeit of a brave prince. But without realities, counterfeits could not exist.

The character of Thersites is the last, though, by no means, the weakest proof I shall adduce, of Homer’s belief in the truth of Physiognomy. The portrait of that base, cowardly and turbulent demagogue, is drawn, by that great master, in the following lines.

" Thersites only clamoured in the throng,
 " Loquacious, loud and turbulent of tongue ;
 " Aw'd by no shame, by no respect controul'd,
 " In scandal busy, in reproaches bold,
 " With witty malice studious to defame,
 " Scorn all his joy, and laughter all his aim ;
 " But chief he gloried, with licentious style,
 " To lash the great, and monarchs to revile.
 " *His figure such, as might his soul proclaim,*
 " *One eye was blinking, and one leg was lame,*
 " *His mountain shoulders half his breast o'er spread,*
 " *Thin hairs bestrewed his long, mishapen head.*

The character of this monster of human deformity, is further developed in another place. In a general council, held by the Grecian leaders, relative to abandoning the siege of Troy, Thersites, by his rudeness, so far incensed Ulysses, as to draw down the vengeance of that chief, in a severe personal chastisement. On this occasion, instead of resenting the treatment he had received from the Prince of Ithaca, that dastardly Greek only

" Trembling sat, and shrunk in abject fears,
 " From his vile visage wip'd the scalding tears."

The sentiments of Virgil, relative to human Physiognomy, come next to be considered. On this subject, ample and conclusive testimony might be drawn from the numerous and able portraits of illustrious personages, introduced by that poet into his *Æneid*.

I regret that circumstances will not allow me to unfold, in detail, the Physiognomonical excellencies of this immortal poem. The most distinguished personages depicted in it, are Æneas, Turnus, Dido, Camilla, Mezentius, Lausus, Pallas, Nisus and Euryalus, all of whom are represented as possessing characters, materially different from each other. Nor is there less difference between their several portraits, as drawn by the pencil of the great Mantuan. Whoever reads the *Æneid* with attention, must discover, in these portraits, incontestible evidence of Virgil's belief in the truth of Physiognomy. For as far as their lines and characters can be traced, they are all expressive of the mental qualities, possessed respectively, by their several originals.

I might descend to Tasso's *Jerusalem Delivered*, and make similar observations, relative to the portraits of Godfrey, Rinaldo, Tancred, Argillan, Clorinda, Solyman, Argante, Alethes, and many other personages, who appear conspicuous in that excellent poem. In each of these, the internal or invisible qualities are faithfully depicted on the external or visible aspect, a circumstance, which forcibly evinces Tasso's belief in, and knowledge of the Physiognomy of man.

Of all men that have ever lived, perhaps, Shakspeare had the most consummate knowledge of human nature. That he was a firm believer in the truth of the Physiognomy of man, as well as in that of the heavens, his dramatic writings afford ample proof.

His inimitable portrait of the duke of Gloucester, who afterwards filled the throne of England, under the title of Richard III. is, alone, sufficient to substantiate this assertion. That high wrought piece of painting is intended and calculated, throughout, to represent, in bold and living colours, the wayward, insidious, sanguinary and ambitious soul of its fiend-like original. No one can look on it, without exclaiming—this man had a heart to conceive, a head to devise, and a hand to perpetrate the highest and the worst of crimes!

But it is not alone in the portrait of Richard, that Shakspeare has given us proofs of his belief in the truth of Physiognomy. Such proofs are scattered, in abundance, throughout the whole of his works. Thus our poet makes Cæsar, in a conversation with Antony respecting Cassius, say,

“ Let me have men about me that are fat ;
 “ *Sleek headed men* and such as sleep o’ nights ;

" Yond Cassius has a *lean and hungry look*,
 " He thinks too much ; such men are dangerous."
 " He reads much,
 " He is a great observer, and he looks
 " Quite thro' the deeds of men ; he loves no plays
 " As thou dost, Antony ;"
 " *Seldom he smiles, and smiles in such a sort*
 " *As if he mock'd himself, and scorn'd his spirit,*
 " *'That cou'd be mov'd to smile at any thing.'*"

Again, Shakspeare represents Cleopatra, as having sent a messenger to Rome, to bring her intelligence respecting the personal and intellectual accomplishments of Octavia, her rival in the affections of Mark Antony. On the return of the Messenger, the queen of Egypt thus interrogates him :

Cleo. Did'st thou behold Octavia ?

Mess. Aye, dread Queen.

Cleo. What majesty is in her gait ? remember
If e'er thou look'st on majesty.—

Mess. She creeps ;

Her motion and her station are as one :
She shows a body rather than a life,
A statue than a breather.

Cleo. Bear'st thou her face in mind ?
Is it long or round ?

Mess. Round ev'n to faultiness.

Cleo. *For the most part too,*
They are foolish that are so..... Her hair
what colour ?

Mess. Brown, madam, and *her forehead is as lotè*
As thou cou'dst wish it.

This unpromising portrait of Octavia was a false one. But it, notwithstanding, evinces the belief of Shakspeare in the truth of Physiognomy; for the poet's obvious intention in drawing it, is to soothe the jealous apprehensions of Cleopatra, who, from her own knowledge, as a physiognomist, discovers immediately a *want of intellect*, in the *round face* and *low forehead* of her rival.

In the celebrated tragedy of the "Moor of Venice," our author makes Desdemona justify her choice of her valiant and magnanimous, but swarthy husband, by saying,

"I saw Othello's visage in his mind," that is, "in looking on Othello, I was insensible of his dark complexion; so wholly were my senses absorbed in the manly and noble expression of his countenance."

The inimitable comment of the young prince of Denmark on his royal father's miniature, furnishes another passage, expressly to our purpose. It is as follows,

"See what a grace was seated on this brow!
 "Hyperion's curls, the front of Jove himself,
 "An eye like Mars, to threaten or command,
 "A station like the herald Mercury.
 "New lighted on some heaven-kissing hill!
 "A combination and a form, indeed,
 "Where every God did seem to set his seal,
 "To give the world assurance of a man."

The last proof I shall offer of Shakspeare's belief in the truth of Physiognomy, is taken from his second part of Henry IV. where intelligence is brought to the Earl of Northumberland, of the death of Percy, his valiant Son. On seeing the embarrassment and distress of the messenger, who brought the fatal news, the distracted Earl accosts him thus :

- “ How doth my Son and brother ?
- “ Thou tremblest, and the whiteness of thy cheek
- “ Is apter than thy tongue to tell thy message.
- “ Ev'n such a man, so faint, so spiritless,
- “ So dull, so dead in look, so woe—begone,
- “ Drew Priam's curtain in the dead of night,
- “ And wou'd have told him, half his Troy was burn'd ;
- “ But Priam found the fire, ere he, his tongue,
- “ And I my Percy's death, ere thou report'st it.”

Perhaps there does not exist, in any language, a stronger Physiognomonical or rather pathognomonical representation than this.

Pope was but little inferior to Shakspeare, in his knowledge of human nature. He too was a firm believer in the truth of Physiognomy, as many passages in his writings testify. I shall quote but a few, and those only from his “ Temple of fame.”

In describing the several stations in this transcendant fabric, occupied by Homer, Vir-

gil, Pindar, Aristotle and Cicero, our author thus glowingly paints these illustrious personages, intending to make their external appearances, so many mirrors to their internal qualities and powers.

“ But in the centre of the hallow’d choir,
 “ Six pompous columns o’er the rest aspire ;
 “ Around the shrine itself of fame they stand,
 “ Hold the chief honours and the fane command.”

“ High on the first the mighty Homer shone,
 “ Eternal adamant compos’d his throne ;
 “ Father of verse in holy fillets drest !
 “ His *silver beard wav’d gently o’er his breast,*
 “ *Tho’ blind, a boldness in his looks appears*
 “ In years he seem’d, but not impair’d by years.”

“ A golden column next in rank appear’d,
 “ On which a shrine of purest gold was rear’d,
 “ Finish’d the whole, and labour’d every part
 “ With patient touches, of unwearied art ;
 “ The Mantuan there in *sober triumph sate*
 “ *Compos’d his posture and his look sedate ;*
 “ On Homer still he fix’d a reverend eye
 “ *Great without pride in modest majesty.*”

“ Four swans sustain a car of silver bright,
 “ With heads advanc’d and pinions stretch’d for flight,
 “ Here *like some furious prophet* Pindar rode,
 “ *And seem’d to labour with the inspiring God ;*
 “ *Across the harp a careless hand he flings,*
 “ *And boldly sinks into the sounding strings.*”

“ Here in a shrine that cast a dazzling light,
 “ Sate *fix’d in thought* the mighty Stagirite ;
 “ *His piercing eyes erect appear to view*
 “ *Superior worlds and look all nature through,*”

“ With equal rays immortal Tully shone ;
 “ The Roman rostra deck’d the consul’s throne :
 “ *Gathering his flowing robe, he seem’d to stand*
 “ *In act to speak, and graceful stretch’d his hand.*”

I have thus given the opinions of some of the greatest poets of different ages and countries, in favour of the truth of human Physiognomy. I have made choice of poets on this occasion, because although the bowers of fancy, and the fields of imagination are, perhaps, to be regarded as their principal haunts, they are notwithstanding universally acknowledged to be, next to painters and sculptors, the most correct observers of the human exterior. I hope it has been made sufficiently to appear, that the descriptive portraits of these great writers show to demonstration, the existence of a natural and necessary connection and correspondence, between the general aspect of man, and the particular qualities and attributes of his mind.

But we need not travel to distant ages or remote countries, nor need we dive into the writings of the illustrious dead, in search of proofs to establish the truth of human physiognomy. Such proofs are daily unfolding themselves to our view, in our passage through life. Can we not, by simply glancing on their countenances, discover, as it were by intuition, the man of genius from the idiot, the hero from the coward, the sane from the insane, the tender from the unfeeling, and the man of candour, benevolence and humanity, from the miscreant

of cruelty, hypocrisy and guilt? On being introduced into the company of a stranger, whence do we derive our first impressions relative to his intellectual endowments, and his general character? Not from his conversation, for our opinion on these points is frequently formed, even before we have heard him utter a single word: nor is it from the report of common fame, for the stranger is here supposed to be in all respects unknown to us. Our first, and perhaps our strongest impressions relative to him, whether favourable or otherwise, are derived from his countenance, his person, his air and deportment. It is true that in our decisions, founded on these impressions, we are sometimes mistaken. But such mistakes do not, in the least, militate against the truth of Physiognomy. The Physician, the Lawyer, the Divine, and the Mathematician, are daily falling into mistakes equally great. Yet these are mere errors of judgment, which instead of furnishing grounds to suspect the truth of medicine, law, divinity, or mathematics, only prove the weakness, ignorance or inattention of those, who profess or practice them. In like manner, mistakes in physiognomy, far from disproving the truth of that branch of science, only shew in those who commit them, the want of a sufficient knowledge of its rules and prin-

ciples. But the truth is, that an acute and careful observer will be but seldom very materially mistaken, in his opinion of a stranger's intellect and other mental qualities, formed from an attentive examination of his exterior.

I assert it as a fact, and challenge the disbelievers in Physiognomy to prove to the contrary, that the world has never yet produced a truly great man, cloathed in an aspect of insignificance. When preeminent and striking qualities, whether good or bad, predominate in the mind, they are uniformly accompanied by some corresponding marks in the countenance. Was there ever an Alexander or a Cæsar with a timid look? a Cicero or a Newton with the vacant face of an ideot? a Nero or a Domitian with the calmness and serenity of virtue or benevolence on their brows? or a Marcus Aurelius, or a Washington with a countenance, marked by weakness or clouded with guilt? It is neither rash nor presumptuous to pronounce, with confidence, that there never was. A Centaur itself, composed of the head and body of a man, and the extremities of a horse, would not be a more perfect monster in nature, than a prince, possessing the mental energies of a Buonaparte, with the weak and vapid countenance of a Henry VI. These are truths

which reason herself inculcates on us through the purest of channels, observation and experience.

Opinions as **extensive in their** prevalence as the range of the human species itself, ought not on slight grounds, to be regarded as unfounded or visionary. The man of science will at least, examine them carefully, before he rejects them, and will admit that the general assent of mankind in their favour, furnishes of itself, a very strong presumption that they are founded in fact. It may not be amiss to test the opinion under consideration by this principle.

Let us, then, listen to the universal language of mankind, as far as it reaches our ears, and we will find in it, abundant evidence of an universal belief in the truth of Physiognomy. The following is a specimen of it. That man has a noble aspect—a countenance beaming with intellect—a thoughtful penetrating look, a countenance of great strength of expression. That soldier has a daring port, a fiery eye, an intrepid countenance—That person has the air and aspect of majesty, he has a princely appearance, he was born to command—That man looks like a sage, a philosopher; he carries

in his countenance the gravity of a judge—That man has an honest, a pious, a benevolent look—That creature has the unmeaning simpler, the vacant stare, the silly look of an idiot—That fellow looks like a coward, a poltroon—that person has a face without meaning—That man has a downcast look, he looks like an assassin, a cut-throat—That unfortunate mortal has the look of insanity—That man has, in his countenance, marks of guilt, of deep remorse, of despair—He has a penitent look—That man has a melancholy appearance, a dejected countenance—That actor has a droll, humourous, witty or comic look—This looks like a well-bred gentleman, that like an awkward clown—This like an insidious, hypocritical villain—that like an upright, sincere, and well disposed man—I would trust this man from his countenance—That man has a very suspicious look, &c. &c. Such, I repeat, is the universal language of men respecting their fellows, and it testifies to the existence of a belief, equally universal, in the truth of physiognomy. It shews incontestibly, that all nations, however rude and uncultivated, have discovered, that there exists a natural and necessary correspondence between the external appearance and the mind of man.

A tacit confidence in the truth of Physiognomy, constitutes the basis of all sudden attachments between the sexes, as well as of many friendships between individuals of the same sex. On these occasions, it is not merely beauty of form, complexion, or features ; it is the soul—illumined female face, the countenance of soft sensibility, of inexpressible sweetness, or of brilliant vivacity, that first lights up, as by the breath of magic, the tender flame in the bosom of the lover. In many instances also, sudden and lasting friendships between men are founded, at first, on nothing more than an intuitive perception in the parties, of a mutual correspondence or affinity of mind, founded entirely on their respective appearances. I presume that very few have arrived at the age of maturity, without experiencing in their own persons, something of the truth of this remark. For it appears almost impossible for any individual to mingle in society, without discovering some other individual, with whom at first sight, he does not feel a secret desire to cultivate an acquaintance. It is this native affinity intuitively discovered by the parties, this mutual *penchant* of kindred minds, that furnishes the ground-work of four of the finest lines in Addison's celebrated poem, entitled *the Campaign*. Thus in speaking of the warm and per-

manent friendship, which is known to have sprung up between Marlborough and Eugene, on their first interview, the poet says,

“ Great souls by instinct to each other turn,
 “ Demand alliance and in friendship burn,
 “ A *sudden friendship*, while with stretch'd out rays
 “ They meet each other, mingling blaze with blaze.”

There are many persons, whose countenances, when at rest, are dull, heavy and inexpressive, but which when put in motion and illumined by the workings of the mind, appear like the throne of intellect itself. This is said to have been remarkably the case with the late Mr. Fox, the celebrated orator and statesman of England. That great man, when seated among his compeers in the house of Commons, had nothing peculiarly impressive in his aspect. On the other hand his appearance was rather vapid and unpromising. But when he rose on the floor and became ardent in debate, his countenance was, if possible, more eloquent than his tongue. It was then that his eyes became, indeed

“as piercing as the mid-day Sun
 “ To search the secret treasons of the world.”

This remark is true to a greater or less extent with respect to every public speaker of eminence. There is no character of this description, whose countenance, when he is speaking,

does not more or less sympathize with the flashings of his mind. This circumstance shows, in a manner the most conclusive and satisfactory, the existence of a close physical connection between the exterior, and the interior of man, between his visible appearance, and his invisible sensations, emotions and thoughts.

The last argument I shall offer in favour of the truth of Physiognomy, is derived from its being made the foundation of all imaginary and fictitious beings, whether good or bad. Such beings, when of the former description, are always portrayed as beautiful in figure and countenance ; but when of the latter, they are uniformly represented as deformed and unsightly.

Witches are considered as beings of demoniacal origin, and are supposed to be possessed of wicked and malignant dispositions. Hence they are always represented as ugly and frightful in the extreme. Thus Shakspeare in creating witches for his tragedy of Macbeth, makes them

“ So wither’d and so wild in their attire

“ That they look’d not like inhabitants of earth.”

When spoken to by Banquo, they signified that they understand what he said

" By each at once her *choppy fingers laying*
" Upon her skinny lips."

They had somewhat the exterior of women, and yet their grisly beards forbade one

" To interpret that they were so."

The same author, in depicting Caliban, the froward, perverse and beastly offspring of the "foul witch Sycorax" makes him a monster of the most disgusting mein. To paint him in the poet's own colours, he was

" A freckled whelp, hag-born, not honoured with
 " The perfect human shape....."

This rule of carefully accommodating the external appearance to the internal temper and disposition, is observed by Milton, in his portraits of righteous and rebel angels, as well as in his images of Death and Sin. Thus our poet makes Satan himself accost one of his guilty confederates in the following language ;

" If thou be'est he, but oh ! how fallen ! how chang'd
 " From him who in the happy realms of light,
 " Cloth'd with transcendant brightness, did'st outshine
 " Myriads, tho' bright !"

Sin is represented by him as

"seeming woman to the waist and fair,
 " But ending foul in many a scaly fold
 " Voluminous and vast, a serpent arm'd
 " With mortal sting....."

and Death is painted as a monster

".....black as night,
 " Fierce as ten furies, terrible as Hell
 " Shaking a dreadful dart."

But when our poet, on the other hand, makes mention of the righteous angels, he portrays them as beings so transcendantly fair, that

“other place

“ None can, than heaven such glorious shapes contain.”

It is known, that the ignorant people in all countries, are extremely dexterous in conjuring up in imagination Fiends, Ghosts and Goblins, thus giving

“..... to airy nothing

“ A local habitation and a name”

to delude and terrify themselves and their children. Faithful to the rule of Physiognomy above laid down, they always bestow on these malignant beings, external appearances corresponding to their depravity and wickedness within.

I might now enter the field of National Physiognomy; but though its richness and beauty be inviting in the extreme, its vastness is such, as to deter me from the enterprize. Were I writing a volume, instead of a brief dissertation, I might be tempted to hazard myself in its mazy, but captivating walks. I shall however pass it by, at present, by simply remarking, that there are many nations as completely distinguished from each other, by the charac-

ters of their countenances and persons, as they are by their names, their languages, or the limits that separate their respective territories. Nor are these characters to be regarded as unmeaning signs. They result from, and are therefore, expressive of the various modes and degrees of operation of the minds of the several nations, to which they are respectively attached.

As to Human Pathognomy, it would be a waste both of time and of words, to dwell in detail on an attempt to establish it. Its truth is too obvious to be denied by any one, and must have been universally felt, and acknowledged, ever since the first existence of man. I beg leave to repeat, what has already been stated, that children, and even dogs, and various other animals have a knowledge of this branch of science, so plainly and forcibly are the passions and emotions depicted in the human countenance.

To deny the truth of Pathognomy, would be to call in question the wisdom and goodness of Providence in relation to man. Without this kind monitor, this faithful index to the state and temper of the mind, what warning would we have of the many evils that threaten, and

what notice of many goods that await us? Were it not that his countenance betrayed the fell purposes of his heart, the man of wrath and vengeance might aim his blow at us unsuspecting and unprepared. And is not the lover oftentimes induced to hope and to persevere in his suit, from discovering in the countenance of his fair one, certain evidences of tender regard, which the influence of custom, co-operating with her own native modesty, would perhaps, never have suffered her to communicate to him in words? Besides, where would be the delights of social intercourse, did not the countenances of our friends declare to us their joy at meeting us, their interest in our welfare, and the pleasure they experience from our company and conversation?

To the judges and lovers of the Drama I need not remark, that more than half the pleasure derived from that delightful amusement, is founded on a knowledge of human pathognomy. Who would have patience to listen to the recital of the Lear, the Hamlet, the Macbeth, the Richard; or the Othello of Shakspeare, unless the various passions that actuate the characters, were faithfully portrayed in the countenance and manners of the performers? On the other hand, when these dra-

mas are ably performed, who does not derive more pleasure from the language of the countenance and manner, than from that which falls from the tongue of the actor? It is said of Garrick, the great Roscius of the British stage, that he could melt his spectators into tears by the expression of his countenance and manner alone. I need not add, that the pleasures of pantomime, as well as of dramatic and historical painting, arise entirely from this silent expression. So completely is this native language of the passions and emotions now understood, that painters can not only transfer it to canvas, but teachers of oratory can accurately define the complicated movements of countenance and person, and even instruct their pupils how to imitate or assume them. Mr. Charles Bell of London, has lately published a curious and very ingenious work, entitled "*Essays on the Anatomy of expression in painting*;" the principal object of which is, to demonstrate the muscular action of the countenance, calculated to express the passions and emotions of the mind. To that work in particular, the reader is referred for several interesting specimens of pathognomonical anatomy which the nature and limits of this dissertation will not suffer me to introduce. I shall conclude this head of my subject, by remarking,

that pathognomy is very nearly allied to Medical Physiognomy, in as much as it treats of the specific movements and changes produced on the exterior of man, by certain *morbid* sensations or impressions within; for violent poroxysms of passion can be regarded in no other light, than as temporary diseases.

OF

Medical Physiognomy.



THIS branch of Physiognomy is not only interesting in a scientific, but may be rendered highly important in a practical point of view. If properly cultivated and understood, it will render the physician instrumental in preventing original attacks of disease as well as relapses, and by enabling him the better to foresee the danger of his patient, will make him more provident and strenuous in his endeavours to avert it. In this latter respect, medical Physiognomy may be considered as the same with the science of prognostics, a science, from which when practised or applied with judgment, the physician derives, oftentimes, an equal degree of consolation to his patients and credit to himself.

Were I disposed to dive into the records of literature, in search of facts to prove the existence of a belief in the truth of medical Physiognomy, nothing could be more easy than to collect them in abundance. I

shall however content myself at present, with the following ludicrous but forcible one, taken from Shakspeare's tragedy of king Lear. In a quarrel between Kent (in the character of Caius) and Goneril's pusillanimous steward, our author makes the former express his contempt and derision of the latter, in the following poignant and energetic imprecation ;

“ A plague upon your Epileptic visage.”

This fact plainly evinces Shakspeare's belief in the practicability of discovering from the countenance, the diseases to which certain individuals are pre-disposed.

Another striking proof of the existence of this belief, is derived from certain expressions, which daily meet our ears as we walk the streets, such as—that man is of a *consumptive make*, of an *apoplectic make*, with various others of similar import.

The several temperaments of the human body, may be properly enough regarded, as so many constitutional pre-dispositions or liabilities to certain diseases, in preference to others. As these temperaments or individual peculiarities are always expressed by certain external and fixed characters of countenance and person, they constitute proper subjects for the at-

tention of the medical physiognomist. As soon as a Physician has ascertained the temperament or pre-disposition of an individual, by a careful examination of his exterior, he is at once aware of the diseases, to which that individual is most liable, and is therefore capable of advising him, as to the best mode of avoiding them. Nor is this all: for as persons of different temperaments are pre-disposed to different diseases, so when actually labouring under disease, they require, if not different remedies, at least different doses and modes of exhibition of the same remedies. Without a knowledge, therefore, of the temperaments of his patients, no one can ever become a successful practitioner.

The temperaments of man have been variously divided and described by different authors. Some of these varieties shall be briefly noticed.

Hippocrates, Galen, and their successors for many centuries, contended for the existence of four temperaments, namely, the sanguineous, the bilious, the melancholic, and the phlegmatic.

Cullen, though he does not positively deny the existence of four temperaments, ac-

knowledges himself unable to distinguish or describe more than two original ones, namely, the sanguineous and melancholic.

Darwin again, makes four temperaments, namely, one of decreased irritability, another of increased sensibility, a third of increased voluntariness, and a fourth of increased association. It need not be remarked, that this division is intended to correspond with his fanciful classification of diseases.

Doctor Rush, in his lectures on the theory and practice of medicine, enumerates as many as seven general temperaments, viz. the sanguineous, the bilious, the nervous, the muscular, the phrenitic, the alimentary and the lymphatic or phlegmatic. The sanguineous he subdivides into the pulmonary and aortic, and the alimentary into the gastritic and intestinal. These constitutional peculiarities derive their names from certain corresponding varieties or states of disease to which they render individuals particularly liable.

Without attempting to discuss the merits of these several divisions, for which I have neither time, inclination, nor abilities, I will simply observe, that there are but three tempera-

ments, which to me seem sufficiently characterized by external appearances, to become the objects of medical Physiognomy. These are the sanguineous, the bilious, and the lymphatic. I will make a few remarks on each of them in the order in which they are here mentioned.

The Sanguineous Temperament.

The external or visible marks, by which this temperament is accompanied, and which serve to distinguish it from the others, are a clear florid complexion, a sprightly countenance, eyes for the most part light-coloured, an agreeable figure but somewhat inclined to obesity, with flaxen or chesnut coloured hair.

This temperament is accompanied, or rather produced by a superabundance of life and action in the heart and arteries, and perhaps even by an enlarged size of these parts, when compared with the same parts in persons of different temperaments. This excess of action gives such vigour to the circulation, as to force red blood through the smallest capillary arteries, and hence the uncommonly florid colour of the skin. The chesnut or reddish colour of the hair, would seem to be derived from

the same source. The pulse is necessarily full, strong, and rather frequent.

Persons of this temperament are seldom subject to slight indispositions. As their arterial systems are the parts most susceptible of morbid excitement, the diseases to which they are particularly and constitutionally pre-disposed are hæmorrhages and certain states or forms of inflammatory fevers, such as pure Sinocha (if, indeed this form of disease ever exist,) peripneumony and rheumatism in those who are exposed to great muscular exertion and fatigue. When at any time, therefore, such forms of inflammatory fever are prevalent, persons of the sanguineous temperament ought to be doubly careful not to expose themselves to exciting causes.

Temperaments are more or less affected by different periods of life, by climate, and by the changes of the seasons. Thus the sanguineous temperament belongs more particularly to youth, prevails most in high latitudes and is in greatest perfection during the vernal months. In many individuals, however, it predominates during life. It is found in every climate, and where it does exist, preserves much of its character throughout the whole year.

Persons of the sanguineous temperament are in general more remarkable for physical than intellectual vigour, and more devoted to the pleasures of the table and of love, than to pursuits of war, literature or science. Hence though they are often highly respectable, yet they seldom become pre-eminent either in civil or military life. As far as is known, they never have and probably never will furnish the world with an Alexander, a Cæsar, a Washington, or a Buonaparte.

When persons of this temperament devote themselves from very early life to such occupations or pursuits, as require grèat bodily exertion, their muscles being supplied with a superabundance of blood by the vigour of the arteries, acquire an unusual size and become uncommonly powerful. Characters of this description are called *Athletic*, from their superior size and strength. Such were probably the Sampson of the Hebrews, and the Hercules of the Greeks, both of whom appear to have been more remarkable for corporeal than mental vigour.

The Bilious Temperament.

The distinguishing characteristics of this temperament, as manifested by the exterior,

are, a brownish or yellowish complexion, dark or hazel eyes, and black strong hair. The cutaneous veins are somewhat full and projecting, the body is moderately fleshy, the muscles firm and well marked, and the figure manly and expressive. The countenance, though highly animated, is rather fiery, bold and daring, than chearful and sprightly. In persons of this temperament, the character is generally steady and inflexible, though the motions of the mind are oftentimes abrupt and impetuous, and the passions turbulent and strong. Hence it has been denominated, the *Choleric Temperament*. It might almost be called the temperament of genius; for although all persons, who possess it do not also necessarily possess exalted talents, yet, no one perhaps, ever rose to the summit of fame without it. It has marked the persons of the most celebrated sages, statesmen, and heroes of the world. When carried to its highest degree, it confers a keenness of sensation and intellect, and an irascibility of temper, pre-disposing to ferocious madness. Of this last description of character were perhaps, the Achilles of Homer, and Charles XII. of Sweden.

Persons of the Bilious Temperament, have large and active livers. The quantity of bile

they secrete, is consequently abundant. Hence they are pre-disposed and subject to such diseases, as are determined to, and produce more or less derangement in the hepatic system. In other words, they are subject to bilious affections in all their variety of forms. When such diseases are prevalent, therefore, those who have bilious temperaments ought to be watchfully on their guard against exciting causes. It is only by avoiding these causes, that their health can be preserved.

The bilious temperament, belongs more particularly to, or rather is most strongly marked during the prime of manhood, and prevails most generally, and in its highest perfection in the summer, and autumnal seasons, and in warm climates. Notwithstanding many individual exceptions, it appears to be the general temperament of tropical climates.

When persons of the bilious temperament experience obstructions or chronic affections of the liver and other abdominal viscera, they fall into what is improperly called the *Melancholic Temperament*. I say, improperly called so, because the state of the system which receives this name is not a temperament, not a pre-disposition to disease, but a disease itself.

When the abdominal obstructions become confirmed by time and neglect, or by improper treatment, the irritation which they produce, frequently gives rise to that form of mental derangement denominated *melancholy*. Hence the melancholic is said to be the temperament of old age, because it is in the decline of life, that obstructions of the abdominal viscera most frequently occur.

In the melancholic condition of the system, the skin is more deeply tinged than in the bilious temperament, the body becomes somewhat emaciated, and the countenance acquires a gloomy and pensive cast, mixed with an expression of anxiety and uneasiness. In such an exterior as this, the Medical Physiognomist discovers unequivocal marks of a diseased state of the system. Nor can he be at any loss to prescribe for the complaint, even without putting a single interrogatory to his patient. He perceives evident signs of visceral obstruction, and is able to determine on, and arrange his measures for removing it.

The Lymphatic Temperament.

This temperament has received from the ancients a variety of names, such as the *pitui-*

tary and the *phlegmatic*. It has also been called *temperamentum humidum et frigidum*. Its external characters are a whiteness of the skin, a softness in the appearance of the flesh, flaxen or sandy hair, and a round and plump figure, but without any strength of expression either of person or countenance. Individuals possessed of this temperament are seldom very large of stature, though they are apt to become corpulent and clumsy; their pulse is weak and slow, and all their vital actions more or less languid. The intellectual and animal functions of such characters, correspond in a remarkable degree with the vital. Hence their indolence and imbecility both of body and of mind are such, that they never engage in arduous or ambitious enterprizes, and are consequently never enrolled among the luminaries, worthies, or heroes of the world. Being good-tempered and mild, they are never made the sport of ungovernable passions.

Persons possessing this temperament, are pre-disposed to scrophula, and other glandular and lymphatic diseases. They are also more than usually liable to certain cutaneous affections, and, as some writers observe, to dropsy. As the physical fault of their system is a want of energy, and as their liability to dis-

case arises principally from that circumstance, they should never be bred to sedentary employments, nor to such as oblige them to live in confined situations. Brisk exercise of body, a pure wholesome atmosphere and a generous diet constitute their best preservatives from disease. To such measures, therefore, the medical Physiognomist will direct them, even from an examination of their external appearance.

The lymphatic temperament appears perhaps, in its highest perfection in the Cretins of the Alps, and in other individuals of the Albino tribe. It also prevails much in large manufacturing towns, where the inhabitants lead sedentary lives, breathe a confined and impure atmosphere, and subsist on food that affords but little nourishment. It is said to be the general temperament of the Hollanders, in consequence of the humid atmosphere which they breathe. Of the truth of this assertion however, I have my doubts, as the Hollanders are a vigorous, an active and an intelligent people. I do not know that the lymphatic temperament can be said to be national in any country on earth. If so, it must be in some of those of Asia or Africa, where civil oppression and a scanty diet, co-operating with an unwhole-

some climate have abolished the nobler part of the character of man.

Relapses in diseases are generally the consequences of incomplete cures. But the countenance is oftentimes the best index, to direct the medical Physiognomist to the truth on this subject. Even after the pulse has returned to its healthy standard, and the patient declares himself to be perfectly well, that faithful monitor frequently pronounces that ail is not yet sound within. On seeing this morbid expression of countenance in convalescents, the medical Physiognomist will be on his guard, and will take such measures to prevent the return of the disease, as the nature of the case may seem to require.

But it is in forming his prognosis of diseases, that the practitioner derives most advantage from a correct knowledge of medical Physiognomy. It is when engaged in this enquiry, that the able Physiognomist walks secure in the clear light of his own observations, while the physician who has never studied the language of signs, wanders in darkness through perplexing mazes, without even a ray to direct his footsteps. To the former character, the exterior of the sick communicates important

and satisfactory information respecting their interior, and the probable issue of their diseases ; whereas, to the latter this exterior speaks not a word, or which amounts to the same thing, speaks a language which is not understood. The one gains and secures credit and confidence, by foreseeing and predicting what is likely to happen, while the other forfeits his title to both, by showing himself to the ignorant in a very interesting branch of his profession.

Of all men that have ever lived, Hippocrates had the most profound knowledge of medical Physiognomy. Even to the present day, his writings on that subject in his prognostics, remain a wonderful monument of unrivalled excellence. His immediate discovery of the nature of the disease of Perdiccas, king of Macedonia, from an examination of the countenance of that prince, a disease which had long eluded the researches of the ablest Physicians of Greece, is alone sufficient to show that he possessed the most consummate accuracy and depth of discernment, as a medical Physiognomist.

I regret that in this part of my dissertation, I will be able to furnish very little else

than a faint echo of the sentiments of the illustrious sage and physician of Cos.* For though I am far from believing that he has exhausted the subject, yet my want of experience, as well as of abilities, not to mention my want of time and of room, disqualifies me from treating it in an improved manner.

It has been already observed that the term Physiognomy, as applied to medicine, includes more than the mere appearance or expression of the countenance. It embraces the whole visible exterior of the sick, as far as such exterior may be calculated to lead to a knowledge of the nature and state of their diseases. I shall very briefly consider it, as it relates to the countenance, the tongue, the teeth, the respiration, the decubitus and the appearance of the extremities. Though the state of the voice does not, perhaps, strictly speaking, fall within the province of the physiognomist, yet as it is oftentimes of the utmost importance to the physician in forming his prognosis, it must not on the present occasion, pass unnoticed.

* Since writing this dissertation, I have accidentally met with a work, which from its title, would appear of ample promise ; I mean, " Prosper Alpinus on the Presages of life and death in diseases." This may be of use to those who are inclined to pursue this subject farther ; but want of time forbids that I should, at present, explore its treasures.

I. *The Countenance.* There are several diseases, the existence of which physicians of experience and observation can immediately discover from the appearance of the countenance. Such are jaundice, dropsy, phthisis pulmonalis, confirmed diarrhœa, and the whole class of diseases denominated Exanthemata. Pestilential fever and syphilis in an advanced stage, may be very generally discovered in the same way. Jaundice, besides the yellowness, with which it suffuses the skin, produces generally a certain habetude, bordering on a moroseness of countenance, which so frequently characterizes affections of the liver. The hectic countenance, denoting phthisis pulmonalis, is familiar to every one. Some of its most conspicuous features are, a circumscribed spot on the cheek, of a very florid colour, an uncommon brightness of the tunica conjunctiva, a vivid sparkling eye, and lips of a lively ruby colour. There is seldom much distress in this state of the countenance, until a very advanced stage of the disease. We sometimes observe the hectic flush on the cheek in cases of peripneumony. The countenance of pestilential fever is difficult to be described. A red or suffused and muddy eye, a contracted and frowning brow, with a dusky redness or lividness of the skin constitute some of its characteristic appearances.

A countenance greatly changed from its healthy state and expression always denotes danger. Hence the most common observers oftentimes remark, that such a person will certainly die, because *he does not look at all like himself*. On the same principle, the return of the natural countenance is generally a favourable symptom and denotes returning health.

The Hippocratic countenance is an appearance well known to every physician. When completely formed, it consists in *a sharp nose, hollow eyes, fallen temples, cold contracted ears with the lobes inverted, the skin about the forehead hard, stretched and dry, the colour of the whole face pale or dark and livid, or of a leaden cast*. There are different degrees of this state of the countenance, according to the greater or less advancement of the disease.

The Hippocratic countenance is almost always a fatal sign. It is, perhaps, less certainly so in diarrhœa, than in other diseases, but even here, it is of the most dangerous import. It is sometimes produced by cholera morbus in a few hours. But it is more frequently connected with great emaciation, arising from a protracted form of disease. In this latter case, it is accompanied for the most part, with the

Ungues adunci, i. e. a curving or turning in of the nails.

The appearance and state of the eyes in sickness are very various. “It, says Hippocrates, the eyes avoid the light; or weep involuntarily; or are drawn on one side; or are less than one another; or are red in the white; or have livid or dark veins in them; or little purulent specks about the pupils; or are elevated and in continual motion; or are thrust out from their orbits; or are very hollow; or are squalid and without brightness; all these appearances are to be accounted bad.” To this catalogue of unfavourable symptoms, may be added, a dilatation of the pupil when exposed to the light, a constant and involuntary rolling of the eye-balls, and a disposition in the patient, contrary to his custom when in health, to sleep with the eye-lids only partially closed. A preternatural contraction of the pupil is also a symptom somewhat threatening. The dilated pupil denotes compression of the brain, and the contracted one, an actual or approaching inflammation of that organ. Sleeping with the eye-lids but partially closed, arises frequently, perhaps generally from a diseased state of the alimentary canal. It is sometimes produced in children by severe purging, and is not then so seriously alarming.

“A good colour in the countenance,” says Hippocrates, “with a sullen supercilious look, is bad in acute diseases. A contraction of the forehead succeeding, denotes a phrenzy.” These remarks are particularly true, with regard to all malignant forms of bilious fever.

As involuntary weeping has been said to be a bad sign, so a voluntary shedding of tears is accounted favourable. There is an opposite state of the countenance, namely, a kind of sarcastic smile, denominated *risus sardonicus*, which is also of bad import. It has been supposed to be expressive of an inflammation of the diaphragm. It is almost always a sign of approaching delirium.

II. *The Tongue.* “The tongue,” says Hippocrates, “is of the same colour with the prevailing humours, and therefore, by this we know the state of the humours. The pale tongue with a greenish cast, proceeds from bile.” Notwithstanding our rejection of the humoral pathology, there appears to be more meaning, as well as more truth in these remarks, than in many of the fashionable tenets of the present day. The tongue is certainly at times, if not uniformly, an excellent index to the state or condition of the hepatic system. A

yellow, buff-coloured or greenish tongue is almost always an attendant on bilious diseases. The white tongue of pleurisy or common pulmonary inflammation, seldom accompanies them.

A livid or very dark coloured and chopped tongue denotes great danger. So does a tongue exhibiting somewhat the appearance of raw beef. This latter kind of tongue occurs at times, among the worst symptoms of pestilential fever. A tremor of the tongue, when projected out of the mouth, is a threatening symptom. Hippocrates says, "that when accompanied with a sickness at stomach and a cold sweat with a laxity of the belly, it is a forerunner of *black vomiting*." A natural appearance of the tongue in pestilential fevers, is a symptom of great danger.

When on the other hand, the tongue becomes clean after having been foul, moist after having been dry, or steady after having been affected with tremor, these are so many signs of the state of things having undergone a favourable change.

III. *The teeth.* If the teeth become foul from a collection of viscid matter of a yellow,

greenish, or dark colour, it is an unfavourable symptom. So likewise is a grating of the teeth in febrile complaints, unless the patient, as is sometimes the case, be accustomed to the same practice when in health. A grating or gnashing of the teeth is oftentimes a sure harbinger of delirium.

IV. *Respiration.* All unnatural respiration, whatever may be its particular form or character, is unfavourable. Thus, when it is laborious, accompanied with an evident heaving of the shoulders, it is expressive of the utmost danger. A quick respiration, analogous to a quickness or jerk in the pulse, is also an unpromising symptom.

“ In acute diseases,” says Hippocrates, “ that are attended with fevers, breathings in a mournful or sobbing way are bad.”

“ If the breathing,” continues he, “ is frequent and small, it denotes an inflammation or pain in the principal parts.” The truth of this latter remark we see daily confirmed in severe cases of peripneumony. As long as the inflammation of the lungs or pleura continues, the respiration is frequent and confined. Hence we always hail, as a favourable symptom, an ability

in the sick to make a full inspiration. We consider it, and that justly too, as an infallible evidence at least of the subsidence, if not of the entire disappearance of local inflammation.

An unequal respiration, attended with frequent sighing, is an unfavourable symptom. It denotes a difficult and interrupted passage of the blood through the lungs. Under such circumstances, no inconsiderable share of the danger appears to arise from a defective oxygenation of the blood.

Hippocrates declares that the kind of breathing which, to use his own words "is worst and nearest to death of any, is that which is very slow or far extended, the urgent or very pressing, the obscure or scarce visible and the twice retracted or called back again, as when we fetch one breath upon another."

In acute cases of disease, particularly where the stomach or the lungs have been much affected, frequent hiccups denote great danger. So, in all cases, does that kind of respiration, which is accompanied with a preternatural degree of motion in the *alæ narium*.

V. *The decubitus or position of the body.*
If the sick be able to lie only on one side, it is

a bad symptom, but if on neither side, it is still worse. Indeed it is alarming when they are obliged to assume any position in bed materially different from that, to which they have been accustomed when in health. A restlessness accompanied with a tossing of the hands and feet is a dangerous sign. If the patient, contrary to his usual custom, lie on his belly, this position implies either delirium or severe pain in the bowels. But the worst of all is, when he lies on his back, slides down towards the foot of the bed, with his knees bent and and thrown on either side of him, and sleeps with his mouth open. This position denotes almost certain death. The same thing may be said of a constant and urgent desire to be moved from one bed to another, or from one chamber to another.

VI. *Of the extremities.* Under this head of my subject, I can do nothing better than simply quote the words of Hippocrates.

“Redness in the hands and feet,” says that great writer, “is fatal.” By way of illustrating and confirming this sentiment, it may be remarked, that in pestilential fever, a dull redness of the extremities, which disappears

on pressure, but immediately returns again, is unquestionably, a symptom of great danger.

“As to the motion of the hands,” continues our author, “these things I am sure of. Whoever in acute fever or inflammation of the lungs, or phrenzy, or pain in the head, puts them (the hands) before his face, and hunts or catches at any thing in vain, gathers moats or things of that nature, picks off the nap of the bed-cloaths, and pulls straws out of the walls, is in a bad and dying condition.” A lividness of the nails and fingers is also pronounced a fatal symptom. This I believe to be true, when it occurs in an advanced stage of acute and continued fevers. In the cold stage of intermittents, it occurs to a certain degree without portending any particular danger. The *ungues adunci* or hooked appearance of the nails, already said to be a frequent attendant on the Hippocratic countenance, is a very threatening symptom. Perhaps I might have called it a fatal one.

Of the voice. An unusual sharpness and quickness in the voice are bad. So indeed is any change, which makes it deviate materially from its own tone and manner in health.

“A fierce answer from a mild man,” says Hippocrates, “is bad,” and daily experience confirms the truth of the remark.

A trembling of the voice is also an unfavourable symptom; an entire loss of it is still worse. The voice remaining natural leaves some dawnings of hope, even amid the gloom of other appearances the most alarming.

I have thus brought to a close a very feeble and imperfect dissertation on a very weighty and important subject. In any situation and under any circumstances, the attempt in which I have embarked (perhaps imprudently) would have been too arduous for my years and limited experience. I flatter myself, however, that the considerations of a want of time, and a want of health, (disadvantages under which it has been my misfortune to labour) will tend to lighten in some measure, the ordeal of criticism, through which with others I am fated to pass. I do not mean to deprecate entirely remark and discussion. On the other hand, I rather desire and court them. When under the direction of liberal sentiment and sound judgment, they never fail to be productive of good. I only entreat, therefore, that in the present instance, they may be directed to the merits of

my subject itself, not to the feeble manner in which I have treated it. In this case, truth will still be brought to light and the cause will not suffer from the weakness of its advocate.

Notwithstanding, however, the extreme imperfection of my dissertation, I cannot forbear indulging a hope, that it may prove in some degree useful, by directing abler pens to the same subject. Nor do I deem it either vain or presumptuous to believe that even it, with all its deficiencies and faults, contains matter sufficient to demonstrate the existence of a natural and necessary connexion and correspondence between the visible exterior, and the invisible interior of man, both in health and disease. Hence, though I admire the beauty and grandeur of the imagery, I reject the sentiment contained in the following passage of the poet, as far as it is opposed to the truth of physiognomy:

“ A previous blast foretells the rising storm,
 “ O’erwhelming turrets threaten ere they fall ;
 “ Volcanoes bellow ere they disembody ;
 “ Earth trembles ere her yawning jaws devour,
 “ And smoke betrays the wide consuming fire :
 “ *Ruin from man is most conceal’d when near,*
 “ *And sends the dreadful tidings in the blow.*
 “ *Heaven’s sovereign saves all beings but himself*
 “ *That hideous sight, a naked human heart.”*

THE END.

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